

DESCRIPTIVE
CATALOGUE

OF THE SEVERAL
SUPERB AND MAGNIFICENT

PIECES

OF

MECHANISM AND JEWELLERY,

EXHIBITED IN THE

MUSEUM,

AT

SPRING-GARDENS,
CHARING-CROSS.

*ARTS are of all things the most conducive to the well-being of Man :
War and the changes of Fortune may have power over every thing
else, but the ARTS are unperishable.*

HIPPARCH.

L O N D O N.

TICKETS a QUARTER GUINEA each, admitting one
Person, to be had at Mr. Cox's, No. 103, Shoe-Lane;
and at the Office of the MUSEUM, at Spring-Garden.

MDCCLXXII.

8.

1894

· A D V E R T I S E M E N T .

Magnificence, Taste, Utility, Delight, offer objects which it would be the masterpiece of Art to unite in one and the same Exhibition. This at least it is that the Proprietor of the pieces described more particularly in the following catalogue, has proposed to himself. How far he may have fulfilled his design is submitted to the Public to judge and determine.

The Asiatic Pomp has been, from all antiquity, in possession of a display of the most precious metals, coarsely worked, and of gems, for the most part, ill set, and yet worse disposed, without taste, without proper effect, and without utility.

The Proprietor of this Exhibition, sensible that there was something better might be done, conceived the plan of availing himself of the taste of the Orientalists for brilliancy, by adding to it design; a higher finishing of the workmanship; the enchantments of a mechanism, the more likely to captivate those people for their having to them the charm of novelty: the whole combined with the sweet harmony of sounds; and even with utility itself.

The Chronoscope, the Automaton that plays upon the flute, the use made of natural and mechanic powers in several of these pieces, offer surely ideas *useful* and even *philosophical* enough to defend them from the reproach of being only glittering gewgaws.—It may be fairly asked of the most inveterate Cynic, if, while it is granted to him, that a confused heap of wrought

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gold and jewellery, presents nothing better than a dazzling glare only fit to fatigue the eyes, without saying any thing to the understanding ; he could push his rigour so far as to involve in such a condemnation those works in which it has, at least, been tried to remedy those defects, and to introduce new beauties ? Would he wish to confound the insipidity of a vain show, with happy imitations, in gilding and in gems, of a butterfly, a flower, a bird, an elephant, and even a snake ! Especially if to such imitation, already of itself so ingenious, there were super-added the magic of a mechanism giving to them the motions of vegetable and animal life ; accompanied moreover with the harmony of a music that flatters the ear, while the eye is pleasingly entertained with objects of which the magnificence is, by much, the least part of their merit !

A curious spectator may find here wherewith to satisfy himself, in considering the difference between the European and Asiatic tastes. This is even a preliminary distinction of which it is necessary not to lose sight. These pieces of work having been originally designed for the Orientalists ; it is but natural that a certain conformity should have been retained to the barbaric cast of their taste and customs ; a conformity which is so far from hurting the objects presented, that it rather gives them a poignant and instructive variety. He must be little acquainted with the nature of things, that would judge of these pieces, which were calculated for the Indian and Chinese markets, by the austere rules of our European Arts. Who does not know that our modern gardens owe their greatest beauties to nothing but the courage of adopting, from the Chinese, their just disdain of enslavement to the fetters of Art ; to the tame laying out of compartments, with all
their

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their sad and frigid symmetry? The wildness of the Oriental models have a right to please, not only in quality of exotic, but in their giving that kind of idea of infinity, which arises from an irregularity or disorder, that, even while, in some respects, it deviates from Nature, imitates her, at least, in her spirited licences, and bold strokes.

This undertaking has, besides, a claim to be considered in other very favourable points of view.

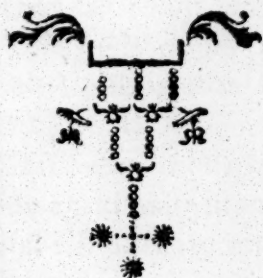
The endeavour of the Proprietor has been to open, for the nation, the source of this article of commerce, so as thereby to render the luxury of the East tributary to the Industry of our Artists, and to retrieve to this country some part, at least, of those immense sums which the products and manufactures of Asia are incessantly draining from Europe. Encouraged by the success of some trials among the Princes of India and China, he has not scrupled to hazard advances, to so expensive a degree, that whoever fairly compares the amount of them, with the price of admission, will hardly deign to accuse the Proprietor of being too exacting.

It has also given him great satisfaction, that while forming this splendid assemblage of mechanical rarities, he has found means to make the labour and industry of so great a number of the most ingenious artists concur to its perfection. The Painter, the Goldsmith, the Jeweller, the Lapidary, the Sculptor, the Watchmaker; in short, almost all the liberal arts have found employ in it: and all have worthily co-operated thereto. To say that the Proprietor has imagined and given this kind of extension to their extensive professions, is less attributing an honour to him, than doing justice to the kindred Arts; which, in virtue of their acknowledged

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ledged connection, are so well disposed for mutual aid, in the lending splendor to each other.

What has also greatly contributed to encourage the Proprietor to risk such stupendous advances, is, the consideration that on the throne of Great Britain there is a **GEORGE** the Third, a Prince, not only an enlightened lover of the Arts and Sciences, but a generous patron to those efforts which they produce; for the illustrating his reign; for the adorning his capital; and for contributing, by giving to it an attractive celebrity, to render it, what it is very capable of becoming, the **ATHENS** of **EUROPE**.



THE

TO THE PUBLIC.

JULY 6, 1773

THE warm approbation and encouragement given by the Nobility and Gentry to this Exhibition, are extremely flattering to Mr. Cox, and highly honourable to his labours; he seeks not to conceal, that the love of an honest fame was his chief inducement to embark in so expensive and singular an undertaking, and the applauses which every spectator of his performances has bestowed upon them, have amply gratified his expectations and wishes; gratified them the more perfectly, as the price of admission, far from being thought extravagant, was deemed inadequate to the entertainment. But as Mr. Cox was sensible that there were many curious, many ingenious persons, who could not conveniently see the MUSEUM at its former rate; and that others were led, by that rate, to class it among the fashionable dissipations of the times, and so became prejudiced against it: sensible of these circumstances, desirous that the perfection to which the fine Arts have been carried, and the useful purposes to which he has applied them, may be universally known; anxious, in short, to please the whole Public, and ambitious to gain, on this occasion, that general approbation which he has experienced on others, and sought on all; it was resolved to reduce the price of admission to a Quarter Guinea a TICKET, on which footing the MUSEUM is now open.

THE Room is fitted up and decorated in an elegant manner: on the cieling of the dome are fine paintings in chiaro oscuro, by a celebrated artist, as are the sides of the dome by the same; with the emblems of the Liberal Arts, Music, Sculpture, Painting and Mathematics, which are, in this Museum, so eminently displayed. In the center of the Room, and at each end, are five magnificent crystal lustres, finely cut; four lesser lustres are also suspended from the mouths of dragons at the corners of the dome: other chandeliers and girandoles of crystal are also placed, wherever light is necessary to be transmitted; curtains of crimson are let down by machines to cover the pieces, which are also enclosed within a balustrade of white and gold: the doors also are white and gold, finely ornamented. A carpet covers the whole room, also the stairs; and, by a very curious contrivance, warm air is introduced into the room, at pleasure; the Proprietor having spared neither pains nor expence to make it, in every respect, commodious and agreeable.



A
DESCRIPTIVE
CATALOGUE, &c.

PIECE THE FIRST.
THE CHRONOSCOPE.

IN the year 1769, the fellow of this
I very curious piece was sent on board
the Triton India-man to Canton, and
now graces the palace of the Empe-
ror of China.

This far exceeds that, on account of many great additions and improvements, and stands at the West end of the Museum, within a pavillion of mirrors, upon a ground of red morocco and gold, raised several steps; the canopy is also of red morocco, and gold, ornamented with pearl, bordered, fringed and tasseled with gold, from which are suspended elegant curtains of crimson and gold, hanging in festoons on each side; the dome

dome is also of red morocco, and terminates with a gold Eagle.

The pedestall part of this superb piece is skilfully made, and overlaid with ornaments in every part. It is raised from the ground on castors of a peculiar construction, not affected by the weight they support, but that move with great facility.

Four Bulls, at equal distances, richly caparisoned on a ground of curious workmanship, support the table; between the Bulls four Dolphins; and in the same division, Dragons of five claws, looking upwards at the Bulls; opposite the Dolphins are Storks, or Paddy Birds, fixed to the castors, which, by turning, decline or elevate it to a perfect level.

Two mathematical instruments are fixed to it, by which the uprightness is easily discovered, or rendered so when it is not: Bull-rushes, and other shrubs enamelled green, with Lizards twining about them, add to the ornaments of the pedestall.

The border of the table, which is octagon, is gadrooned, and otherwise decorated. At the eight corners hang large swinging circles of flowers and palm branches; the flowers set with stones of various colours, to imitate nature. Within the circles are Loories (Indian birds of great estimation) copied from, and as large as life; in their bills a branch of Laurel, with leaves and fruit of jeweller's work.

The

The plane of the table is of the finest variegated tortoiseshell, upon a red ground ; on which stands eight Lions, supporting a magnificent gallery, decorated with pillars, arches, festoons, jeweller's works, and other fine designs : behind the Lions, in eight divisions, are paintings of birds and beasts, two in each compartment, covering a large circle or frame of brass, which contains a chime of twelve bells, playing twelve tunes ; also a mechanical invention, by which the lions, the gallery, and what it contains and supports, may be turned round at pleasure, so as to be seen on every side with the utmost conveniency.

The ground, within the gallery, is of gold stone, with a double circle of blue and gold, forming a platform of exquisite workmanship, upon which stands a richly caparisoned Elephant, that goes round the table from springs and mechanism fixed in the body of it ; which has communication even to the trunk, so as move it in many respects like life, extending and contracting it in as animating a manner as art can perform.

On the neck of the elephant is fixed a small but rich gallery, all of jeweller's work ; in the midst of it, on a beautiful transparent ground, of an emerald colour, stands a Tartar figure as guider of the Elephant, with the sort of instrument in his hand that is used for that purpose.

Joining to the gallery, on the back of the Elephant, is a most curious horizontal eight-day clock, that chimes, strikes, and repeats in a
very

very extraordinary manner, and is contrived with three dials, both in the front, and at the sides, the same as if there were three distinct clocks, all from one movement. The front dial is of rock crystal, is divided into three lesser dials, has a second, a minute, and an hour hand; besides a fourth which divides the minutes into two hundred and forty parts, and is so contrived, that the motion and running of the wheels, which is extremely curious, may be seen through the transparency of the dial.

The fourth side, next the tail of the Elephant, is also of crystal, through which the balance and other parts of the motion may be seen.

The case of the clock is of gold, decorated with jeweller's work, and curiously enamelled of a most beautiful blue colour; and on every side is a different representation of the most curious and rare Asiatick birds and beasts that are there had in great estimation. At the four corners are pillars of the Corinthian order, fluted, and set with several hundred stones; as are also the circles of the dials on every side: the hands of the clocks are of diamonds, skilfully made.

The furniture and caparison of the Elephant, is extremely rich of jeweller's work, adorned with ornaments, fringes, and tassels of pearls.

The various holes to introduce the keys for winding up the clock-work, music part, and mechanism, are all hid by ornaments formed for that purpose: other ornaments are also contrived

to shift the tunes, make the music play for a short time or perpetual: likewise to make the Elephant go round or move his trunk at pleasure.

On the top of the clock is a rich gallery, composed entirely of jeweller's work: within the gallery is a range of twelve bells, finely polished; before the bells are two Automaton figures of a man and woman, in Turkish habits, all of solid gold, in their turbans, crescents, and feathers of rubies and diamonds; before them is a desk, and on it a music book enamelled, with the notes: over the book is a lamp of five branches; the figures appear as if singing, and hold a hammer in each hand; and by the touch of a spring, also by the going of the clock, play on the bells seven different tunes, true to music; their feet assisting, and striking those bells that are not played on with their hands, the Elephant going round at the same time. The gallery in which they sit has a door on each side, which opens and shews the motion of the feet of the figures, which is extremely curious.

Over the music-gallery, supported by pillars, is a second gallery, smaller, but equally rich of jeweller's work, in the center of which a single bell is fixed; at the four corners are four figures proportioned in size to the gallery; three of which have musical instruments in their hands, and feathers set with diamonds and rubies in their caps; the fourth holds in each hand a hammer, with

with which, though at a considerable distance, and no visible communication with the clock, he strikes on the bell the hours and quarters, perfectly agreeable to the going of the clock below.

Above the second gallery is a Pyramid of twenty four stars of jeweller's work; the stars, which gradually diminish in size, are placed vertically in a spiral form, in six rows; their motion is pleasing and curious. On the top of the pyramid is a gold shell, with ornaments of stones and pearls, in which are four dolphins; their heads looking upwards, and their tails meeting in the center; which, together with some ornaments of jeweller's work, forms a rock; on which stands a Dragon, richly set, his wings and barbed tail extended, and his head over one of the Dolphins in an animated posture; and during the motion of the stars, he moves his wings as if flying, dropping pearls, which are received by one of the Dolphins; and, by an extraordinary piece of mechanism, carried up again into the Dragon; the pearls passing thro' the Dolphins and Dragon, ascending and descending, in a constant motion with the stars, for a considerable time together.

In the center of the rich gallery, round which the Elephant is made to move, is an obelisk of immense workmanship and art; four Elephants, ornamented with jeweller's work, at the four corners support it.

The

The pedestil part is four square, with hollow corners of gold stone; the tops and bottoms of lapis, blue and gold; the sides of ruby-coloured agate, covered with ornaments and embellishments of jeweller's work, extremely rich; and contains the movement and mechanism, that gives life and motion to the whole, by which, on every side, stars of various magnitudes, spirial worms, and endless screws, all of jeweller's work, an irradiating star, and in front a serpent and lizzard, are set in motion, forming the most pleasing and delightful variation.

At the four corners are golden Eagles, their wings extending upwards, so as to be even with their heads, on each of which rests a golden escalop-shell: over the Eagles, on the top of the pedestil, stand four large flying Dragons, with forked extended wings, ribbed with green, and stones of various colours, holding their heads downwards towards the shells, into which they drop from their mouths large and true pearls, which descend through the shells, and by an admirable piece of mechanism ascend again into the Dragons; who, as every Ball passes, catch it between their teeth and forked tongues; and when a succeeding Ball presents, let one go and catch the other, moving their wings at the same time, in the most animated manner possible.

Under the feet of the Dragons are horns of Plenty, filled with, and dropping down on each side, a profusion of rich ornaments of jeweller's work.

work. Between the Dragons, under the column part of the obelisk, are other embellishments, set very rich, from whence issue serpents, turning towards the right and left; and in the front divisions, over the Satyr's face, is a crescent and star, by which the whole may be set in motion, or stopped, at pleasure.

To the back of the Dragons the column part of the obelisk is fixed, as supporters of it. It is plated with the finest silver, overlaid with leaves and flowers formed of shells of the most beautiful colours, on a crimson ground. Upon the four sides are placed four Snakes, each upwards of a foot long, and four lizards, in proportion, all of gold, of various colours, curiously jointed, so as to bend into the most serpentine forms, to extend or contract their bodies and scales, to turn themselves in almost any direction; and by the most matchless and curious piece of mechanism that art can boast of, to move on the plane and surface of the obelisk, following each other over the sides and corners, ascending and descending in the most exact forms and motions of life, passing through vines, with which the obelisk is decorated, which, as it were, grow up from the four corners. Bunches of crimson and purple grapes, of various sizes, hang on the vines; numbers of flies and insects, set with pearls, diamonds, and other stones, are fixed on gold springs, to various parts of the leaves and branches, and in motion, as if hovering over them. The Stalks, the Leaves,
and

and Grapes are all of jeweller's work, set with many thousand stones, and contrived with great ingenuity, so as not to obstruct the Serpents and Lizards in their motion, but to add greatly to the curiosity of it.

Above the vines, in letters set with stones of a ruby colour, is the Name,

J. COX, *FECIT*, London, 1772.

Upon the top of the obelisk, above the name, is a figure of an old man, finely executed; his feet on the neck of a Serpent that twines round him; holding the tail in his right hand; the forked tongue issuing in motion from his mouth. Round his body is a girdle of jeweller's work, and on his back a large rich sphere, made with immense skill and art; the feet of which is elegantly set with stones of various colours: upon the zodiack are the twelve signs, curiously chased, of solid gold, upon a beautiful red ground.

The motion of the sphere is not oblique, but parallel to the horizon, and communicated to it through all the other motions, in an almost invisible manner, and so artfully contrived as to move vertically twelve splendid Stars, round the frame in which it is fixed.

Upon the top of the sphere is a vase, ornamented with festoons of flowers of jeweller's work, upon which stands a terrestrial globe, enamelled on copper; which, though not two inches in diameter, is as perfectly drawn and di-

vided, as one ten times the size; the divisions of the earth, &c. being all perfectly expressed; the motion is parallel to the horizon, and moves a triangle of large stars, round the frame of the globe horizontally; and the center stars vertically, in constant motion with all the other stars, without any distinct separate movement, but by a secret and curious connection with the whole machine; which requires but once winding up to set the whole in motion together.

Above the globe, to make an agreeable termination, is a large spiral Worm, set with stones brilliant cut; within the spiral, and in motion with it, is a twine of Serpents, of a beautiful emerald green; and upon the top of all, on a small gold globe, standing on one foot, with wings extended as if flying, is a golden figure of Fame, finely executed; having in one hand a wreath of laurel, in the other a trumpet held to its mouth as if sounding it.

The Spiral Worm, by the most finished rules of art and amazing invention, receives from the first power a circular motion in a proper train, by which it catches the eye, and seems to be winding up without end; and, notwithstanding its motion is quick, by which the figure that stands on it might be expected to receive the same velocity; yet such is the farther stretch of invention in that respect, that it moves slow and regular, turning gradually round on every side.

The

The height of the whole, from the bottom of the pedestal to the top of the figure, is eight feet.

Besides the great weight of gold employed in various parts of this magnificent piece, there are near one hundred thousand stones set in ornaments and embellishments of it, including diamonds, rubies, emeralds, precious stones, and pearls.

The luxuriance of the fancy; the assemblage and profusion of such almost numberless motions and inventions; the richness of embellishments and ornaments; the magnificence of the composition; and the immense skill, taste, and elegance therein displayed; are great even to astonishment.

Every class of Artists employed in its execution seem to have vied with each other to excel in their different departments, and no pains or expence have been spared to make it compleat.

The mechanical parts, though delicate and curious beyond description, are so excellently constructed, so strongly and carefully executed, and so highly finished, that nothing but violence can injure them, or prevent their performing their various and extraordinary motions, for a long duration.

PIECE THE SECOND.

(At the Entrance of the Room on the Left-hand.)

A Griffin seated upon a Rock, supporting a Vase richly ornamented, the pedestal itself being supported by four beautiful Palm Trees. This piece is nine feet high, and exhibits a number of mechanical motions ; artificial water-works, and musical chimes.

PIECE THE THIRD:

(Proceeding on the Left-hand.)

An Elephant richly caparisoned and supporting a pedestal, on which is a triumphal Car drawn by four horses, itself supporting a Table, on which is another triumphal Car, drawn by Doves round a magnificent Temple of mother-of-pearl, embellished with ornaments of jewellery and other decorations ; this piece is nine feet high, and exhibits various musical and mechanical movements.

PIECE THE FOURTH.

Is a Griffin upon a Rock, like No. 2.

PIECE THE FIFTH.

A richly caparisoned Elephant, on a magnificent Pedestal, which supports two beautiful Galleries.

Galleries. On the first is a sumptuous Chariot of gold covered with flowers, fruit, leaves, and ornaments of jewellery, upon which are two Figures of gold : it is drawn by a Dragon. On the upper Gallery another Chariot drawn by Horses round a rock, upon which is raised a Gothick Temple of agate, ornamented with jewellery, on the summit of which is placed an irradiating Star. This piece is twelve feet in height, and displays (besides the progress of the chariot) the fall of Cascades round and within the recesses of the Temple, and terminates with a spiral ornament.

PIECE THE SIXTH.

An Elephant standing on an elegant Pedestal, adorned with a basket of fruit curiously executed : on the back of the Elephant is placed a superb Temple of Silver, containing a musical Time-piece of excellent workmanship ; the ornaments of the Temple are of gold and jewellery, as is the Elephant, and most sumptuously caparisoned ; within the body of the Elephant is mechanism finely constructed, by which it is animated to perform various motions like life. This piece is nine feet high.

PIECE THE SEVENTH.

A magnificent Asiatic Temple, ornamented with gold, jewellery, palm-trees, and other rich

embellishments, out of the dome of which gradually rises a Pagoda to the music of its chimes. The Temple itself stands on a Rock, adorned with various Animals, Shrubs, Flowers, Fossils, &c. The stand or pedestal on which it is placed, is composed of Palm-Trees of a beautiful transparent green, growing on a rocky ground, upon which Crocodiles, Plants, Corals, and other aquatic productions may be seen: in the center is a pool of artificial water, surrounded with bull-rushes, and within the pool water Fowls are seen. This piece is ten feet high.

PIECE THE EIGHTH.

An Elephant, the same as No. 6.

PIECE THE NINTH.

A most capital Amber Vase, the first of the kind ever made, embellished with many ornaments of gold and stones of various colours, containing a large and elegant bunch of Flowers in jewellery, with Butterflies and other insects alighted thereon; the flowers unfolding, and the butterflies waving their wings in imitation of nature.

The Vase stands on the backs of four Turtles, animated like nature, and placed on the top of a pedestal raised upon columns of crystal, and beautifully adorned with gilt shells, amongst lively cascades of artificial water and other pleasing ornaments, with which the pot is also filled. This piece is ten feet high.

PIECE

PIECE THE TENTH.

An Automaton in the habit of a Chinese, seated under a pavilion of aventurine and lapis blue and gold, supported by pillars of silver, the cornish and mouldings of the same enriched with gold, on the top of which is a small Temple, containing an Eight-day Time-piece, and on each side other elegant Temples, corresponding in richness, elegance and design with the first, and containing musical and mechanical motions, with stars of different magnitude also in motion.

The figure plays various tunes on a gold flute ornamented with jewels. The wind proceeding from his mouth, while with his fingers he performs and graces the music.

The pedestal of this piece is in form of a comode of the finest lapis lazuli and aventurine, supported by Asiatic beasts, and displays, on opening its doors, a most curious piece of machinery of a water-mill with a river, bridges, passengers, water-falls, cascades, &c. in various directions; behind all which is an organ of excellent workmanship.

PIECE THE ELEVENTH.

An Amber Vase, the same as No. 9.

PIECE THE TWELFTH.

A Cage of Birds, the pedestal of which is in all respects the same as the foregoing; it contains

tains a very fine Chime of Bells, which ring changes, express the piano and forte, and other graces of music ; and, by opening the doors, discovers a grand Cascade and curious Fountains of artificial water, falling from rocks, streaming from Dolphins, and blowed up by Tritons out of their shells, and reflected again by mirrors placed in cavities of the rocks.

Upon it stands a Bird-cage of exquisite richness and beauty, composed of gold, silver, jewellery, and agate, finely designed and ornamented ; under the doors of the Cage are pannels in which Birds are seen in motion ; in one pannel picking fruit and flowers, and in the other, a Nest of Birds fed by the old one : upon the Cage is an Eight-day Time-piece, that chimes, strikes, and repeats ; has two Dials, and, at the right and left of the Cage gives motion to vertical stars of jeweller's work. Above the Time-piece is a Temple of agate, adorned with pillars of silver, and ornaments of gold and jewels ; in the front, a curious painting in motion ; above the Temple an hexagonal pavillion, in the center of which is a double vertical star ; it terminating with a larger star, in spiral motion. Within the Cage are a Bullfinch and Goldfinch, all of jeweller's work, their plumage formed of stones of various colours ; they move their bills, warble, and flutter their wings ; their notes are musical and melodious, singing both solos and duets, which produce the most pleasing effect. This piece is near twelve feet high.

PIECE

PIECE THE THIRTEENTH.

A very large rich vase, overlaid with gold, open on every side, filled with rock-work, animals blowing water from their mouths; swans, formed of silver, swimming on the surface; the handles, sides, feet, and every part of the vase, enriched with a profusion of ornaments, and set with stones and work of the jeweller, with which the vase is also filled, displaying a grand bouquet of exquisite workmanship; the various flowers, with their leaves, being copied from nature, and set with upwards of one hundred thousand stones, of different colours, by which the shades and tints of the flowers are beautifully expressed; the capital ones unfolding and closing again like nature; and the rest, being fixed on spiral springs of tempered gold, move and vibrate by the smallest motion: above the flowers are two birds, as if hanging to a spray; they are animated like life; the under one looking up with open mouth, is fed by the other with pearls, whose wings are in motion, fluttering at the same time.

This matchless and magnificent piece is fixed on a rich pedestal, supported by four gilt columns, adorned with large sun and other flowers, growing out of the mouths of four curious reptiles, which were originally cast from nature. Within the columns is a spiral ornament, enriched with leaves and flowers of jewellery. Down the spiral descend numberless golden balls; at the foot of the spiral being a crocodile, who swallows them as they

they approach, opening and closing his jaw like nature : it is raised on gold steps, and is twelve feet high.

PIECE THE FOURTEENTH.

A grand Water-work of fountains and cascades, in all directions ; the base of it is a large rock, in caverns of which, on every side, are falls of water, and in the front ships pass and repass, rolling and agitated as in a gale of wind ; at the four corners of the rock are many headed Dragons ; above them, Sea-Nymphs sitting on rocks, from which issue fountains of water, and holding chains of gold fixed to the necks of the dragons ; from the rock ascends a pyramid of fountains, where, upon every side, are various animals, water issuing out of their mouths from one to the other ; above them a group of Dolphins, blowing up streams of water which terminate with spirals of jewellery.

On each side, two beautiful fountains terminate in like manner. Between the Sea-Nymphs above the rock, is an irradiating Sun, below it a Peacock of jeweller's work, whose plumage is of stones of radiant colours, like nature : above the Sun, which is fixed in a frame of the finest agate, of a ruby colour, and decorated with jewellery, is a curious Time-piece, that repeats the hours and quarters ; the recesses of the onyx frame are also full of fountains. This is the most capital piece of artificial water-works that Mr. Cox ever made,
and

and is accompanied with musical chimes, the whole set in motion together, so as to play for a longer or a shorter duration.

The Pedestal of this curious work of art is made to correspond with it, and is supported by columns of crystal, adorned with jewellery work ; on every side the representation of water issuing from crystal rocks : in the centre is a Triton striding a Sea-horse, surrounded by Sea-dragons, and other-ways finely decorated ; it is near twelve feet high.

PIECE THE FIFTEENTH,

Is a grand Flower-Pot, the same as No. 13.

PIECE THE SIXTEENTH AND SEVENTEENTH.

On each side the Obelisk are placed two rich vases covered with the finest red mocha stone, overlaid with highly-finished ornaments of gold, containing musical chimes and mechanical motions ; upon these an assemblage of Tulips, Lilies, Roses, Hyacinths and other beautiful productions of the garden, all copied from nature, composing flower-pieces of exquisite richness and costly workmanship, set with many thousand stones of various colours, with uncommon art and laboured attention. They stand on tables of silver, ornamented with gold and richly decorated, and are eight feet high.

PIECE

PIECE THE EIGHTEENTH AND
NINETEENTH.

In the corners of the room on each side of the Obelisk, are two grand sofas, decorated with highly-finished ornaments, enriched with gold, convex glasses, reflecting mirrors, and other elegant decorations; the seats and pillows are crimson velvet, fringed, bordered, and embroidered with gold, and are fourteen feet high, the breadth in proportion.

PIECE THE TWENTIETH AND
TWENTY-FIRST.

(Within the Rails at the East-End of the Room.)

Opposite to each other are two finely modelled figures richly gilt, representing a gardener's boy upon a beautiful green enamelled ground, whereon various fruits, roots, leaves, insects and implements of gardening, are placed, differently composed of gold and jewellery; this figure, which is of the most masterly execution, is made of molten copper, cast in various pieces, and brought together with great skill, and richly gilt; his coat, and other parts of his dress, embroidered and ornamented with jewellery; in his hat a most brilliant feather, and contains on his head a Vase of aventurine and lapis lazuli, adorned with jeweller's and other costly work, and contains musical chimes, an irradiating star and curious time-piece; out of it grows a pine-apple copied from nature,
whose

whose leaves are finely enamelled of a beautiful transparent green; the pine-apple is of silver, richly gilt, that bursts open upon playing of the chimes, and discovers a nest of six birds: in the center of the nest is the mother bird, formed of jeweller's work, whose plumage is set with stones of various colours, which, during the playing of the music, is, by a curious piece of mechanism, animated like life; feeding her several young ones with pearls, and moving from one to the other, holding each pearl in her bill over the bird that is fed, and drawing up another pearl which is also carried to the next bird, and then delivered; and so on successively feeding her young, from one to the other, fluttering her wings at the same time; after which the pine-apple closes again of itself.

These figures are placed under canopies of crimson velvet, enriched with gold and pearls, terminating with Plumes of Feathers, finely gilt; they are lined with mirrors, by which the figures are reflected, and the motion of the birds seen; curtains of crimson velvet and gold, are suspended in festoons on each side, where pedestals within the curtains are placed that support elegant small vases filled with flowers, and the pedestals with chimes and mechanism, by which the flowers unfold, and insects flutter with their wings, with other pleasing mechanical motions. These pieces are fourteen feet high each.

PIECE

PIECE THE TWENTY-SECOND AND
TWENTY-THIRD.

In the same part, adjoining to the boys with the pine-apple, two other superb sofas are placed, which, besides a variety of most capital ornaments with which they are enriched, are decorated with convex and other mirrors in frames of gold, and on pedestals placed at the sides and front are adorned with several pieces of costly workmanship decorated with gold, jewels, and pearls, which contain time-pieces, mechanism, and musical ornaments.

Between the sofas at the upper end of the room, are the pictures of their Majesties, painted by Mr. Zoffanii, on ovals of copper; those Royal Portraits are magnificent beyond description, they are placed in frames of metal finely wrought and richly gilt, from whence issue numberless rays, forming a glory or irradiation like beams of the sun, in various reflected colours of light, some of which, when in motion, appear like liquid fire extending on every side.

Suspended from above by genii over each picture are Imperial resplendent Crowns, embellished with jewels and pearls, placed under a canopy of crimson velvet bordered, fringed, and tasselled, with gold, and adorned with pearls; upon the cieling of which, and in front, is a glory formed of glass and gold; laurels and palms of gold also decorate the picture of the King, as lilies and roses do
that

that of the Queen, and are most exquisitely wrought from nature, and richly gilt.

Before the portraits, upon a Throne of gold thirty-two feet in circumference, of six steps, stand two rich and finely adorned altars of silver, bordered and embellished with gold; on the front of one within a wreath of oak is the cypher of his Majesty in letters of gold; upon the other, within a wreath of myrtle, the cypher of her Majesty finely executed. Upon the altars, formed in high relief, various attributes and emblems are placed, distinguishing one as the altar of Peace, the other of Concord; beneath the throne is a band of mechanical music, playing upon kettle-drums, trumpets, and other instruments, various fine pieces, composed by Mr. Smith, concluding with God Save the King; at the foot of the Throne on each side are pillars of silver, in richness, elegance, and design, corresponding with the altar, and upon them two elegant vases filled with flowers of jeweller's work, copied from nature, containing musical machines and mechanical motions, by which the flowers unfold, and insects move like life. At the back of the Throne are placed four other most elegant vases, two of them pearl and gold, and two of jasper, decorated with figures, flowers, animals, and other ornaments, each containing beautiful bouquets of flowers of jewellery, and in the center flower of each, a curious time-piece; the whole together is the
most

most distinguished display of art and elegance which the fancy of the Proprietor could form.

It is owing to the costly and elaborate preparation of this superb ornament, designed as a dutiful tribute of acknowledgment to the exalted Personages pourtrayed, that this Exhibition has been delayed so long beyond the intended time of opening ; a delay for which the Exhibitor flatters himself both the motive and consequences of it will be his sufficient apology.

†*† The celebrated Band of Mechanical Music, played on the Organ, Kettle-drums, &c. with which the Exhibition concludes, was composed by Mr. THEODORE SMITH, and is by him adapted to the Harpsichord, and sold (for the Author) at the Office of the Museum, and at his House, No. 4, Church-street, St. Anne's, Soho.

F I N I S.

